

PANAMA-PACIFIC
INTERNATIONAL EXPOSITION
SAN FRANCISCO, 1915

DEPARTMENT OF FINE ARTS
CIRCULAR OF INFORMATION

**CIRCULAR OF INFORMATION
PANAMA-PACIFIC
INTERNATIONAL EXPOSITION**

**SAN FRANCISCO, 1915
DEPARTMENT OF FINE ARTS**

The Panama-Pacific International Exposition is the Nation's celebration of the construction and opening of the Panama Canal. It is authorized by act of Congress; and by a proclamation by the President of the United States the nations of the earth are invited to participate therein. Forty nations have accepted the invitation to participate, and others will be represented by collective or individual exhibits.

San Francisco was chosen by the Congress of the United States as the city in which the Exposition would be held. A committee of three in San Francisco selected a committee of three hundred, and this committee, in turn, elected a Board of Directors, thirty in number, and invested it with full constructive and executive powers.

Funds for defraying the costs of the Exposition were acquired by a special California State tax to the amount of five million dollars; by a special municipal bond issue by the city of San Francisco for five million dollars; by a popular subscription of seven and a half million dollars; by contributions from the counties of California raised under an act empowering them to levy a special tax, and from other sources.

The Exposition grounds, six hundred and thirty-five acres in extent, are located within the city on the shore of San Francisco Bay within sight of the Golden Gate. No Exposition has ever had a more beautiful site.

The planning of the Exposition grounds and buildings has been with the advice of a special architectural commission. The main exhibit palaces, eleven in number, are grouped together in the center of the Exposition grounds, flanked on one side by the amusement section and upon the other side by the foreign pavilions and buildings of the States.

The Division of Exhibits is divided into eleven departments, as follows: (A) Fine Arts; (B) Education; (C) Social Economy; (D) Liberal Arts; (E) Manufactures and Varied Industries; (F) Machinery; (G) Transportation; (H) Agriculture; (I) Live Stock; (K) Horticulture; (L) Mines and Metallurgy.

Each of these departments is separately housed.

General information regarding the Exposition may be had by addressing the Bureau of Information, Panama-Pacific International Exposition, San Francisco.

CLASSIFICATION

The official classification of the Department of Fine Arts is as follows:

DEPARTMENT A.

(Open to works of United States and Foreign Artists, whether previously exhibited or not.)

Group 1.

PAINTINGS AND DRAWINGS.

- Class 1. Paintings on canvas, wood or metal, by all direct methods in oil, wax, tempera or other media; enamels; paintings on porcelain, faience and on various preparations, of purely pictorial intent; mural paintings in any media.
- Class 2. Paintings and drawings in water color, pastel, chalk, charcoal, pencil and other media, on any material. Miniatures on ivory or ivory substitutes.

Group 2.

- Class 3. Etchings, engravings and block prints in one or more colors. Auto-lithographs with pencil, crayon or brush.

Group 3.

SCULPTURE.

- Class 4. Works in the round, high and low relief; busts, single figures and groups in marble, bronze or other metal; in terra cotta, plaster, wood, ivory, or other materials.
- Class 5. Models in plaster and terra cotta.
- Class 6. Medals, plaques, engravings on gems, cameos and intaglios.
- Class 7. Carvings in stone, wood, ivory or other materials.

Group 4.

LOAN COLLECTION.

Selections of especially interesting art works of various kinds, from institutions and private collections.

The following will not be admitted to the Fine Arts Department:

1. Copies; works resulting from industrial-mechanical processes.
2. Pictures, drawings or engravings not framed.
3. Works of sculpture in unbaked clay, or any form of modeling wax.
4. Architectural ornaments except such as may be included in group 3.

THE PALACE OF FINE ARTS.

The Palace of Fine Arts is a fireproof building of steel and concrete construction. In form, it is an arc of a circle eleven hundred feet long on its outer circumference and a hundred and thirty-five feet wide. In architectural style it is Greek, with some trace of the Roman influence. Its color is that of Travertine stone. It is situated to the west of the other exhibit palaces and separated from them by an inland lagoon of considerable extent which serves at once an esthetic and protective purpose. Within the arc of the building and before its main entrance, immediately upon the shore of the lagoon, an ornamental dome, one hundred and sixty feet high, forms the central feature of a colonnade extending around the shore of the lagoon and across the entire front of the Fine Arts Building proper. Beneath this dome, between the colonnade and the main building, and in the gardens at either end of the building, will be installed exhibits of monumental sculpture. All other exhibits in the Department of Fine Arts will be housed within the fireproof building.

NATIONAL DIVISIONS.

The exhibit of the Department of Fine Arts will be divided into an United States Section, a section for each foreign nation which is represented at the Exposition by a Commission or a National Committee, and an International Section.

UNITED STATES SECTION.

The United States Section, in the formation of which the Department of Fine Arts asks the co-operation of every American artist, whether at home or abroad, of every Art Institution in America and of individual collectors and amateurs generally, will consist of an exhibit of works produced by American artists since 1904, which will be eligible for award at the hands of the International Jury of Award; of such works by living American artists produced prior to 1904 as it seems desirable to include, which will not be eligible for award and of a Loan Collection.

In the Loan Collection, in order that the popular error of supposing that the American artist of today is without ancestry or tradition may be refuted, there will be a chronological historical showing of American painting and sculpture covering the period from Colonial and Revolutionary times down to the years just preceding our own. As this line of descent in this country has been swayed now to the right and now to the left by the influence of foreign schools, and since the foreign sections in this Exposition, as has already been noted, will be of today, there will be shown also a collection of foreign works (not contemporaneous) arranged by schools, which will, as fully as the Department's powers will permit, make clear what their influence has been upon the Fine Arts in America and, at the same time, serve as a sort of index to the vast wealth of our public and private collections.

FOREIGN SECTIONS.

In the case of every foreign section officially represented in the Department of Fine Arts the National Section will be under the direct control (subject only to the general rules and regulations of the Exposition) of such Commissioners or National Committees as may be appointed.

Artists from nations so represented, who may desire to have their works included in the exhibit of the Department should, in all cases, apply to their own National Commissioners. All correspondence from such artists will be referred to the proper officials of the various foreign Commissions.

INTERNATIONAL SECTION.

The International Section will be under the direct management and control of the Department of Fine Arts. In it will be shown works by artists of the foreign nations not represented by Commissioners or by National Committees; and such works by artists of foreign nations officially represented as may be omitted from their own national sections for reasons satisfactory to the controlling foreign Commissioners and to the Department.

INFORMATION FOR EXHIBITORS.

United States Section.

Every American artist, wherever resident, whose works come within the Classification of the Department of Fine Arts (see page 4) is cordially invited to enter works for exhibition.

There is no limit to the number of works which may be entered by each artist, but it is requested that in entering works artists will bear in mind that the standard for acceptance will be a high one, and that the submission to a jury of works which are trivial in character will serve only to add to the artist's own expense and impose upon the jury unnecessary labor.

The choice of works to be included in the Department's exhibit is confided to the Juries of Selection, meeting in nine different cities. While it is not practical for the same jury to meet at each of these points, a system of interlocking juries is being perfected which will insure at all points an equal standard and at every point a minority membership only of local artists.

The personnel of these juries will hereafter be announced.

The action of any one of the Juries of Selection will be final, and every work selected by a jury will be included in the Exposition.

In exceptional cases the Department reserves the right to include especially invited works without their submission to any jury; but no correspondence with artists who may seek such special invitation for their own works will be entered into.

For the convenience of intending exhibitors, Juries of Selection will meet in several cities, as mentioned below, and **ENTERED WORKS MAY BE SENT FOR SUBMISSION TO THE JURY TO WHICHEVER CITY THE ARTIST MAY ELECT**; but in every case all carriage charges must be prepaid. Works not accepted by a jury will be returned to the artist at his own expense, but work accepted by a jury will, from each of the jury-meeting places, be taken to San Francisco; and at the close of the Exposition returned at the expense of the Department.

Special Juries for the selection of miniatures will meet in New York and in San Francisco, and at no other points in the United States. It is urged that artists entering miniatures shall submit them in one or the other of these cities.

In making entries each artist should: (1) Fill out and forward to the Department of Fine Arts an official Entry Blank; (2) attach to each work to be entered an "Official Label," and (3) forward to the agent who is to receive the work and, before the work itself is forwarded, an official "Notice to Agent."

Entry blanks must be forwarded to the Department of Fine Arts before or at the time of forwarding entered works to any one of the collection centers, and in no case will entries be received later than January 5, 1915.

Unless these details are complied with the Department of Fine Arts will not be responsible for mistakes which may arise.

Additional Entry Blanks, "Official Labels" and "Notices to Agent" will be furnished on application to the Department, and may be had from any one of the Department's agents (see page 20).

COLLECTION CENTERS.

Collection Centers have been established and agents appointed in each of the following cities:

SAN FRANCISCO:

Address: Department of Fine Arts,
Panama-Pacific International Exposition,
San Francisco.

Last date for receiving works: January 5, 1915.

Works for submission to the Jury of Selection meeting in San Francisco entered in accordance with the foregoing conditions may be forwarded by freight or express, all charges prepaid, addressed as above, to arrive not later than January 5, 1915.

Works to be delivered by artists resident in San Francisco and vicinity or by the San Francisco agent of any artist may be delivered unpacked direct to the Exposition grounds for submission to the Jury meeting in the Palace of Fine Arts. Such delivery must, however, be made on Saturday, January 2; Monday, January 4, or Tuesday, January 5, 1915, between 9 a. m. and 4 p. m. Delivery must be made to the Baker street entrance to the Exposition grounds where an agent of the Department will be stationed on these three days only.

In making entry of works to be forwarded to San Francisco or to be delivered in San Francisco to the Exposition Grounds the "Notice to Agent" must be sent direct to the Department of Fine Arts.

(Note carefully the method of making entry. See page 7.)

BOSTON:

Agent: Doll & Richards,
71 Newbury Street,
Boston, Mass.

Last date for receiving works: November 20, 1914.

Works for submission to the Jury of Selection meeting in Boston, entered in accordance with the foregoing conditions, may be forwarded by freight or express, all charges prepaid, addressed as above, to arrive not later than November 20, 1914.

Works to be delivered by artists resident in Boston and vicinity, or by the Boston agent of any artist, may be delivered unpacked to Messrs. Doll & Richards on Thursday, November 19th or Friday, November 20, 1914.

(Note carefully the method of making entry. See page 7.)

NEW YORK:

Agent: W. S. Budworth & Son,
424 West 52nd Street,
New York City.

Last date for receiving works: November 23, 1914.

Works for submission to the Jury of Selection meeting in New York, entered in accordance with the foregoing conditions, may be forwarded by freight or express, all charges prepaid, addressed as above, to arrive not later than November 23, 1914.

Works to be delivered by artists resident in New York and vicinity, or by the New York agent of any artist, may be delivered unpacked to Messrs. W. S. Budworth & Son, Friday, November 20, Saturday, November 21, or Monday, November 23, 1914.

(Note carefully the method of making entry. See page 7.)

PHILADELPHIA:

Agent: Charles F. Haseltine,
1822 Chestnut Street,
Philadelphia, Pa.

Last date for receiving works: November 25, 1914.

Works for submission to the Jury of Selection meeting in Philadelphia, entered in accordance with the foregoing conditions, may be forwarded by freight or express, all charges prepaid, addressed as above, to arrive not later than November 25, 1914.

Through the courtesy of the Pennsylvania Academy of Fine Arts, the Jury will meet in the Galleries of the Academy. Works to be delivered by artists resident in Philadelphia and vicinity or by the Philadelphia agent of any artist may be delivered unpacked direct to the Pennsylvania Academy, Broad and Cherry Streets, Philadelphia, on Tuesday, November 24, or Wednesday, November 25, 1914. For every work, whether sent to the Philadelphia agent or delivered direct to the Pennsylvania Academy, an official "Notice to Agent" must be sent to Mr. Charles F. Haseltine.

(Note carefully the method of making entry. See page 7.)

CHICAGO:

Agent: The Newcomb-Macklin Company,
Kinzie and North State Streets,
Chicago, Illinois.

Last date for receiving works: December 1, 1914.

Works for submission to the Jury of Selection meeting in Chicago, entered in accordance with the foregoing conditions,

Represented in the following collections

Bibliography

Unless this form is filled out the Department of Fine Arts will not be responsible for errors or omissions which may occur in the catalogue.

In making entries each artist should: (1) Fill out and forward to the Department of Fine Arts the "Official Label" and (2) forward to the Agent who is to receive the work, and (3) if the work is not complied with the Department of Fine Art will not be responsible for mistakes which are made.

The following works are entered for exhibition in the Department of Fine Arts and are to be placed in the Collection Center noted below.

Artist's Name

Artist's Address

TITLE OF WORK	CLASSIFICATION OR CHARACTER OF WORK	PRICE	DATE OF PRODUCTION	COLLECTION CENTER TO WHICH SENT

Collection Centers and Agents for the Department of Fine Arts are as follows: New York, W. S. Budworth & Son, 424 West 52d Street; Philadelphia, W. S. Budworth & Son, 12th and Chestnut Streets; Chicago, The Newcomb-Macklin Company, Kinzie and North State Street; St. Louis, W. S. Budworth & Son, 12th and Chestnut Streets; Paris, P. Navez, 17 rue Blanche. (See Circulars for details.)

FINE ARTS - -

ENTRY BLANK

of Fine Arts an official Entry Blank; (2) attach to each work entered an
the work itself is forwarded, an official "Notice to Agent". Unless these details
vary.

United States _____ and will be forwarded

COLLECTION CENTERS AND AGENTS FOR
THE DEPARTMENT OF
FINE ARTS.

NEW YORK:

W. S. Budworth & Son,
424 West 52d Street,
New York City.

BOSTON:

Doll & Richards,
71 Newbury Street,
Boston.

PHILADELPHIA:

Charles F. Haseltine,
1822 Chestnut Street,
Philadelphia.

CINCINNATI:

E. H. Barton,
128 West Fourth Street,
Cincinnati.

CHICAGO:

The Newcomb-Macklin Company,
Kinzie and North State Street,
Chicago.

ST. LOUIS:

Noonan-Kocian Company,
923 Locust Street,
St. Louis.

SAN FRANCISCO:

Department of Fine Arts,
Panama-Pacific International Exposition,
San Francisco.

LONDON:

James Bourlet & Son,
17 & 18 Nassau Street,
Mortimer Street,
London, West, England.

PARIS:

P. Navez,
17 Rue Blanche,
Paris, France.

RETURN ADDRESS

& Richards, 71 New-
8 West Fourth Street:
let & Son, 17 and 18

In making entries each artist should: (1) Fill out and forward to the Department of Fine Art will not be responsible for mistakes with the "Official Label" and (3) forward to the Agent who is to receive the work, and

The following works are entered for exhibition in the Department of Fine Art

to the Collection Center

Artist's Name

Artist's Address

TITLE OF WORK

Permission for reproduction for catalogue illustration or for publicity is granted unless noted here

This work is entered for the United States International Section

(A NOTICE TO AGENT FOR EACH WORK ENTERED MUST BE SENT TO THE AGENT AT THE COLLECTION CENTER TO WHICH THE WORK IS TO BE FORWARDED. SEE OVER)

NOTICE TO AGENT

DEPARTMENT OF FINE ARTS PANAMA-PACIFIC INTERNATIONAL EXPOSITION

The following work has been entered and will be sent to the agent at (Insert name of City, State Over)

Artist's Name

Artist's Address

Title of Work

Date of Production of Work

Price

(Note: Unless the date of a production of a work is given that work will not be eligible for award. No work produced prior to 1904 is eligible for award.)

Classification of Work State here the group and class in accordance with the Official Classification; or if this is not known state the character of the work

Owner's Name

Return Address in case of Acceptance

Return Address in case of Declination

Collection Centers at
100 Broadway Street: New York,
Chicago, The Newcomb
Nassau Street, Mortimer :

Leave this space blank

of Fine Arts an official Entry Blank; (2) attach to each work entered an
the work itself is forwarded, an official "Notice to Agent". Unless these details
arise.

United States

and will be forwarded

This work is entered for the United States International Section

.....
.....

RETURN ADDRESS

PANAMA-PACIFIC INTERNATIONAL EXPOSITION
DEPARTMENT OF FINE ARTS
OFFICIAL LABEL

(AN OFFICIAL LABEL PROPERLY FILLED OUT MUST BE ATTACHED TO EACH WORK ENTERED)

Leave this Space Blank

& Richards, 71 New-
8 West Fourth Street;
let & Son, 17 and 18

Artist's Name

Artist's Address

Title of Work

Date of Production of Work

(Note: Unless this date is given
this work will not be eligible for
award. No work produced prior to 1904 is eligible for award.)

Price

Classification of Work

(Note here the group and class in accordance with the Official Classification, or if
this is not known state the character of the work.)

Collection Center to which work will be sent

(Collection Centers are: London, Paris, Boston, New York, Philadelphia, Chicago, St. Louis and San Francisco)

Owner's Name

Return Address in case of Acceptance

Return Address in case of Declination

In making entries each artist should: (1) Fill out and forward to the Department of Fine Art the "Official Label" and (2) forward to the Agent who is to receive the work, and if the work is not accepted by the Department of Fine Art will not be responsible for mistakes which

The following information should be filled out and forwarded to the Collection Centers

Artist's Name

Artist's Address

TITLE OF WORK

Collection Centers
New York, 100 West 47th Street,
Chicago, The Newcomb
Nassau Street, Mortimer

FFINE ARTS - -

R) BLANK

of Fine Arts an official Entry Blank; (2) attach to each work entered an
the work itself is forwarded, an official "Notice to Agent". Unless these details
y arise.

the rules of the Department in the United States Section and will be forwarded
International

NUMBER SENT	NAME OF OWNER	RETURN ADDRESS

San Francisco, Panama-Pacific International Exposition: Boston, Doll & Richards, 71 New-
York, F. Heltine, 1822 Chestnut Street; Cincinnati, E. H. Barton, 128 West Fourth Street;
London, James Bourlet & Son, 17 and 18

BIOGRAPHICAL DATA FOR CATALOGUE

Artist's name

Address

Date

Born at

Studied

Honors

may be forwarded by freight or express, all charges prepaid, addressed as above, to arrive not later than December 1, 1914.

Through the courtesy of the Art Institute of Chicago, the Jury will meet in the Galleries of the Art Institute. Works to be delivered by artists resident in Chicago and vicinity or by the Chicago agent of any artist may be delivered unpacked direct to the Art Institute on either Monday, November 30, or Tuesday, December 1, 1914. No works, however boxed, crated or otherwise packed, will be received at the Art Institute, and for every work, whether sent to the Chicago Agent, or delivered direct to the Art Institute, an official "Notice to Agent" must be sent to The Newcomb-Macklin Company.

(Note carefully the method of making entry. See page 7.)

CINCINNATI:

Agent: E. H. Barton,
128 West Fourth Street,
Cincinnati, Ohio.

Last date for receiving works: November 28, 1914.

Works for submission to the Jury of Selection meeting in Cincinnati, entered in accordance with the foregoing conditions, may be forwarded by freight or express, all charges prepaid, addressed as above, to arrive not later than November 28, 1914.

Through the courtesy of the Cincinnati Museum Association, the Jury will meet in the Galleries of The Art Museum, Eden Park. Works to be delivered by artists resident in Cincinnati and vicinity, or by the Cincinnati agent of any artist, may be delivered unpacked direct to The Art Museum on either Friday, November 27, or Saturday, November 28, 1914. No works, however boxed, crated or otherwise packed, will be received at The Art Museum; and for every work sent to the Cincinnati agent or delivered direct to The Art Museum an official "Notice to Agent" must be sent to Mr. E. H. Barton.

(Note carefully the method of making entry. See page 7.)

ST. LOUIS:

Agent: Noonan-Kocian Company,
923 Locust Street,
St. Louis, Missouri.

Last date for receiving works: December 4, 1914.

Works for submission to the Jury of Selection meeting in St. Louis, entered in accordance with the foregoing conditions, may be forwarded by freight or express, all charges prepaid, addressed as above, to arrive not later than December 4, 1914.

Works to be delivered by artists resident in St. Louis and vicinity, or by the St. Louis agent of any artist, may be delivered unpacked to the Noonan-Kocian Company on either Thursday, December 3, or Friday, December 4, 1914.

(Note carefully the method of making entry. See page 7.)

PARIS:

Agent: P. Navez,
17 Rue Blanche,
Paris, France.

Last date for receiving works: November 17, 1914.

Works for submission to the Jury of Selection meeting in Paris, entered in accordance with the foregoing conditions, may be forwarded by freight or express, all charges prepaid, addressed as above, to arrive not later than November 17, 1914.

Works to be delivered by artists resident in Paris and vicinity, or by the Paris agent of any artist, may be delivered unpacked to Mr. P. Navez, on either Monday, November 16, or Tuesday, November 17, 1914.

All necessary Consular Declarations and Invoices must be supplied to the Department's Agent by the exhibitor.

(Note carefully the method of making entry. See page 7.)

NOTE: As this circular goes to press conditions arising from the European war are such that the Department of Fine Arts can in no way guarantee the ability of its Agent in Paris to receive or forward works intended for exhibition, nor can it guarantee that a Jury meeting will be held in Paris.

Every effort will be made to meet whatever exigency may arise in the interest of exhibitors who naturally forward their works to Paris, but no works should be forwarded to the Paris Agent without first ascertaining from him his ability to handle them; and it is urged that wherever possible artists should arrange for the delivery of their entered works to some one of the collection centers in the United States.

LONDON:

Agent: James Bourlet & Son,
17 and 18 Nassau Street,
Mortimer Street,
London, W., England.

Last date for receiving works: November 17, 1914.

Works for submission to the Jury of Selection meeting in London, entered in accordance with the foregoing conditions, may be forwarded by freight or express, all charges prepaid, addressed as above, to arrive not later than November 17, 1914.

Works to be delivered by artists resident in London and vicinity, or by the London agent of any artist, may be delivered unpacked to James Bourlet & Son, on either Monday, November 16, or Tuesday, November 17, 1914.

All necessary Consular Declarations and Invoices must be supplied to the Department's Agents by the exhibitor.

(Note carefully the method of making entry. See page 7.)

NOTE: As this circular goes to press conditions arising from the European war are such that the Department of Fine Arts can in no way guarantee the ability of its Agent in London to receive or forward works intended for exhibition nor can it guarantee that Jury meeting will be held in London.

Every effort will be made to meet whatever exigency may arise in the interest of exhibitors who would naturally forward their works to London, but no works should be forwarded to the London Agents without first ascertaining from them their ability to handle them; and it is urged that wherever possible artists should arrange for the delivery of their entered works to some one of the collection centers in the United States.

Every artist whose work is entered for submission to any one of the Juries of Selection will be promptly notified of the decision of the Jury. Works found unavailable for exhibition will be returned as the artist may have directed with the least possible delay; and all accepted works which remain unsold will be returned immediately after the close of the Exposition and entirely at the Exposition's expense. Any desired change in the return address of any accepted work will be received by the Department up to November 30, 1915, but not later. In case it is necessary to hold such work after January 1, 1916, because of the artist's failure to provide the Department with a proper return address, storage charges will accrue from that date. Works which have been declined by a Jury will be held by the Department's agent and at the Department's expense for but two weeks after notification of the Jury's action which shall have been sent to the artist. Such works which it is necessary to hold longer than two weeks because of a defective entry by the artist, will be held by the agent at the artist's expense.

INTERNATIONAL SECTION.

That the artists of the world, whose works may not find place either in the United States Section, or in any one of the Foreign National Sections established under direct control of a Foreign Commission or National Committee, may have full opportunity for exhibiting in the Exposition, of assisting in the accomplishment of its purposes and of sharing in its advantages, the International Section has been established.

Juries of selection for the International Section will meet in New York City and in San Francisco. Any artist entering works for this section must, without expense to the Exposition, arrange for the delivery of his works to the Department of Fine Arts in San Francisco on or before January 5, 1915; or to the Department's agent in New York City on or before November 23, 1914. All charges for the handling of these works while in the hands of the Department, or of its agents, will be borne by the Exposition.

Works not found available for exhibition will be carefully re-packed and shipped in accordance with the artist's instructions; but the carriage charges for the return of all such works must, in all cases, be borne by the consignee.

Works accepted for exhibition will be handled, installed and cared for until the close of the Exposition at the expense of the Exposition. At the close of the Exposition, all exhibited works which remain unsold will be carefully packed and shipped by the Exposition in accordance with the exhibitor's instructions, and all costs within the United States will be borne by the Exposition. Carriage charges from the port of departure in the United States to destination must, however, be borne by the consignee.

All works shown in the International Section which were produced during or since 1904 will be eligible for honors at the hands of the International Jury of Award.

In making entries for the International Section, each artist should: (1) Fill out and forward to the Department of Fine Arts an Official Entry Blank; (2) attach to each work to be entered an "Official Label"; and (3), forward to the Department or to the Agent in New York and before the work itself is forwarded an official "Notice to Agent."

Great care should be taken to comply in every case with the United States customs regulations (see page 19) and shipments either to San Francisco or New York must, in all cases, be accompanied by regular consular invoices. Any United States Consul or Consular Agent can give the necessary information regarding the customs regulations.

Unless these details are complied with the Department of Fine Arts will not be responsible for any mistakes which may arise.

Any desired change in the return address of any accepted work will be received by the Department up to November 30, 1915, but not later. In case it is necessary to hold such works after January 1, 1916, because of the artist's failure to provide the Department with a proper return address, storage charges will accrue from that date.

As noted, works for the International Section must be forwarded either to San Francisco or New York City.

SAN FRANCISCO:

Address: Department of Fine Arts,
Panama-Pacific International Exposition.

Latest date for receipt of works: January 5, 1915.

The Exposition is a bonded warehouse. Exhibits will be received in bond and no customs duty will, in any case, be charged upon exhibits which are exported by the Exposition. In case of sale, release from customs bond will be obtained by the Exposition by the payment of the proper duty upon such exhibits or parts of exhibits as may be subject to duty. In case of retention in the United States for any other reason the Exposition will arrange for the payment of all necessary duties, but this will be done for account of and at the expense of the exhibitor.

NEW YORK:

Agent: W. S. Budworth & Son,
424 West 52d Street.

Last date for receiving exhibits: November 23, 1914.

Works for the International Section which are forwarded for submission to the Jury of Selection in New York must be received by the Department's Agent with all charges prepaid and cleared through the United States Customs House before delivery. No works forwarded to New York will be received in bond. Artists having their own agents in New York are advised to have their works delivered to Messrs. W. S. Budworth & Son by their own agents.

LOAN COLLECTION.

Paintings and Sculpture to be included in the Loan Collection which will include both American and Foreign works (not contemporaneous) will be collected from the lending owners, and, at the close of the Exposition, returned again entirely at the expense of the Department of Fine Arts. During the whole time that they are in the Department's hands they will be insured against every risk, and the fullest precautions which experience can suggest will be taken for their care and safety.

In the case of every work borrowed by the Department, individual agreement will be made between the Department and the owner as to the time of collection, method of shipment and amount of insurance.

In the formation of a Loan Collection which will adequately supplement the general exhibition of the Department of Fine Arts and aid in the Department's serious and important educational work, the co-operation of public museums and private collectors is asked and urged. The Department will gratefully receive and carefully consider suggestions and information as to the representative works which may be or which ought to be secured for the Loan Collection.

The Exposition is a national public enterprise for the benefit of the whole people. Convinced of the public spirit of the majority of collectors and of their willingness under proper conditions to share with the art loving public the pleasure and benefit of their possessions, the Department asks unselfish help that it may worthily perform its task.

GENERAL INFORMATION.

The installation of all exhibits is under the immediate direction of the Department of Fine Arts. The first effort of the Department will be such an installation as will present every exhibit in the most sympathetic manner possible. To this end a variety of wall coloring will be adopted in the various galleries for paintings. The galleries themselves will offer a pleasant variety in size and the installation in the main will be intimate rather than formal.

Recognizing that the work of every serious artist as a whole is more important than any one example of that work the Department will, whenever possible, install as a group the exhibited works of each painter.

There are no restrictions as to the framing of paintings except those suggested by good taste.

Monumental sculpture executed for out-of-door placing will be exhibited out of doors. The plaza in front of the Palace of Fine Arts and the gardens surrounding it offer full opportunity and variety for such installation and the climatic conditions of San Francisco make the out-of-doors placing of works in plaster entirely safe for the period of the Exposition.

Small bronzes and other small sculptural works will be installed within the Palace of Fine Arts and, as in the case of paintings, the effort will be made to preserve the group idea. Specially constructed pedestals, stands and cases will be provided by the Department.

Galleries are being especially prepared for works in black and white, for prints, for miniatures and for medallions.

As previously announced, the Department wishes in the print galleries to preserve, as far as possible, a uniform style of framing, and has undertaken to provide frames for such exhibitors of prints as desire them at moderate cost. This can only be done when arranged for before October 15, 1914; but it is suggested that all prints entered be framed either in black or warm gray narrow flat moulding. This framing is, however, not obligatory, but the framing of works entered which may be considered impossible for proper exhibition may be considered by the Juries as a sufficient reason for their declination.

The Department reserves the right to remove all shadow boxes from exhibits and to remove from their frames all medals or medallions which are submitted in frames.

Paintings submitted under glass will be shown under glass. In case of breakage, glass will be provided by the Department. In case of damage to frames after their receipt in good order all necessary repairs will be made by the Department at its own expense.

As has been noted, the Palace of Fine Arts is a fireproof building. Proper care of all exhibits is guaranteed and the building and galleries will never, day or night, be without proper guardians.

The Department, therefore, carries no insurance on works exhibited and exhibits generally are understood to be entered at the exhibitor's risk. This rule does not apply to the Loan Collection. Works from public and private collections lent to the Department at its solicitation will be insured under special arrangement with each lender. The Department assumes that the artist whose work under the rule is not insured will understand, appreciate and approve of the exception which is made in favor of works in the Loan Collection, without which no Loan Collection would be possible.

SALES.

Every effort will be made to effect sales for exhibiting artists. The Department believes it to be its duty both to the artist and the community to secure the permanent placing of the greatest possible number of works exhibited. A corps of trained salesmen will be constantly in attendance in the galleries and it will be their duty not only to effect sales from the Fine Arts Department, but to supply information in regard to exhibiting artists, and to stimulate public interest in their work as a whole, as well as in the examples of that work included in the Exposition.

To cover the cost of this service, the Department will make a charge of 15 per cent selling commission; or a Bureau of Sales for the benefit of exhibiting artists will be organized which will work independently of the Department, but in harmony with it, and which will collect for its services 15 per cent selling commission. This commission will be charged against all works sold during the Exposition period.

It is advised that every work entered for sale shall have placed upon it by the exhibitor a low, but fixed price. The prices at which works are entered for sale are not published.

AWARDS.

Full information regarding the International Jury of Awards in the Department of Fine Arts will, at a later time, be published.

The International Jury will, however, have at its disposal such awards as are usual at Universal Expositions.

All works produced during or since 1904 will be eligible for award.

UNITED STATES CUSTOMS TARIFF.

The following is an extract from the present United States Tariff Law:

FREE LIST, Paragraph 652: "Original paintings in oil, mineral, water, or other colors, pastels, original drawings and sketches in pen and ink or pencil and water colors, artists' proof etchings unbound, and engravings and wood cuts unbound, original sculptures of statuary, including not more than two replicas or reproductions of the same; but the terms 'sculpture' and 'statuary' as used in this paragraph shall be understood to include professional productions of sculptors only, whether in round or in relief, in bronze, marble, stone, terra cotta, ivory, wood or metal, or whether cut, carved, or otherwise wrought by hand from the solid block or mass of marble, stone, or alabaster, or from metal, or cast in bronze, or other metal or substance, or from wax or plaster, made as the professional productions of sculptors only; and the words 'painting' and 'sculpture' and 'statuary' as used in this paragraph shall not be understood to include any articles of utility, nor such as are made wholly or in part by stenciling or any other mechanical process; and the words 'etchings,' 'engravings' and 'wood cuts' as used in this paragraph shall be understood to include only such as are printed by hand from plates or blocks etched or engraved with hand tools and not such as are printed from plates or blocks etched or engraved by photochemical or other mechanical processes."

It should be noted that while "original paintings" are on the free list, frames are not. Care should therefore be taken in the shipment of pictures from abroad, either by American or foreign artists, to invoice the frames separately from the paintings in every case.

The Exposition is a bonded warehouse. Exhibits will be received in bond and no customs duty will, in any case, be charged upon exhibits which are exported by the Exposition.

In case of sale, release from customs bond will be obtained by the Exposition, by payment of the proper duty upon such exhibits or parts of exhibits as may be subject to duty. In case of retention in the United States of any picture entered for exhibition, either by an American or foreign artist, whether exhibited or not, the Exposition will arrange for the payment of all necessary duties; but in every case, where the picture is retained in the United States for any reason other than its sale by the Exposition, this payment will be made for the account of and at the expense of the exhibitor.

COLLECTION CENTERS AND AGENTS FOR THE
DEPARTMENT OF FINE ARTS.

NEW YORK:

W. S. Budworth & Son,
424 West 52d Street,
New York City.

BOSTON:

Doll & Richards,
71 Newbury Street,
Boston.

PHILADELPHIA:

Charles F. Haseltine,
1822 Chestnut Street,
Philadelphia.

CINCINNATI:

E. H. Barton,
128 West Fourth Street,
Cincinnati.

CHICAGO:

The Newcomb-Macklin Company,
Kinzie and North State Streets,
Chicago.

ST. LOUIS:

Noonan-Kocian Company,
923 Locust Street,
St. Louis.

SAN FRANCISCO:

Department of Fine Arts,
Panama-Pacific International Exposition,
San Francisco.

LONDON:

James Bourlet & Son,
17 & 18 Nassau Street,
Mortimer Street,
London, West, England.

PARIS:

P. Navez,
17 Rue Blanche,
Paris, France.



